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Enough is as Good as a Feast

by

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A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of requirements for degree of

Masters of Fine Arts

in

Painting

Department of Art and Design


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Artist Statement

"Talking about painting: there's no point. By conveying a thing through the medium of language, you change it. You construct qualities that can be said, and you leave out the ones that can't be said but are always the most important."

Gerhard Richter (Notes, 1964-65)

My work is developed through the process of generative thinking through a studio practice that focuses on material, structure, image and space. By developing new strategies of mark making, both direct and indirect, I measure the physicality of paint against its malleable surface. The direct mark creates an awareness of the expressive, and intimate nature of the paint's ability to record the hand (thought, time, presence). The physicality of the direct mark creates a tension between image and surface. The mark made through an indirect tool opens the image up to the incidental and autonomous marks that relate to the external world. The merging of indirect and direct marks compose a dynamic visual language that provide the tools for reading without the direction to do so.

My work investigates the associative powers related to visual language and the poetics of painting. The use of visual language is a tool to embrace the subjects of memory, presence, material, and setting. Each painting has its own relationship to recognition and representation. There is an openness that is created through chance and the effacement of recognizable subject matter. Each work is left open and permeable in its interpretation. The intrinsic and self-contained value of each work is measured against the content and placement of the related body of work. The arrangement of the work initiates a dialogue about the compositions and how they are organized on the surface and in the exhibition space.

The body of work represents the systemic relationship between object and image in its form, content and placement. Space and perception are a critical component of each painting and the surrounding installation. Compositional elements and colour palettes mirror and repeat throughout the body of work. The wall paintings activate the architectural space and become a format for a larger composition. The individual paintings act as visual cues creating a network within the installation. The relationship between individual painting and the wall paintings creates a discourse between actual, pictorial and psychological space, opening multiple doors to read and perceive the collection of work.

Joseph Doherty



<u>Title</u>	<u>Size (W x H)</u>	<u>File Name</u>	<u>Year</u>	<u>Medium</u>
A.	14 3/4 x 24 in.	Doherty.01.tiff	2013	Oil on Panel
B.	14 3/4 x 24 in.	Doherty.02.tiff	2013	Oil on Panel
C.	12 x 11 3/4 in.	Doherty.03.tiff	2013	Oil on Panel
D.	24 x 14 3/4 in.	Doherty.04.tiff	2013	Oil on Panel
E.	16 x 19 1/4 in.	Doherty.05.tiff	2013	Oil on Panel
F.	14 1/2 x 14 1/2 in.	Doherty.06.tiff	2013	Oil on Panel
G.	19 1/4 x 16 in.	Doherty.07.tiff	2013	Oil on Panel
H.	14 3/4 x 24 in.	Doherty.08.tiff	2013	Oil on Panel
I.	15 x 16 1/4 in.	Doherty.09.tiff	2013	Oil on Panel
J.	16 1/8 x 12 1/4 in.	Doherty.10.tiff	2013	Oil on Panel
K.	14 3/4 x 24 in.	Doherty.11.tiff	2013	Oil on Panel
L.	19 1/2 x 12 in.	Doherty.12.tiff	2013	Oil on Panel
M.	14 x 10 1/2 in.	Doherty.13.tiff	2013	Oil on Panel
N.	12 x 11 3/4 in.	Doherty.14.tiff	2013	Oil on Panel
O.	12 x 13 3/4 in.	Doherty.15.tiff	2013	Oil on Panel
P.	15 3/4 x 19 1/4 in.	Doherty.16.tiff	2013	Oil on Panel
Q.	19 1/2 x 12 in.	Doherty.17.tiff	2013	Oil on Panel
R.	14 3/4 x 24 in.	Doherty.18.tiff	2013	Oil on Panel
S.	19 x 16 in.	Doherty.19.tiff	2013	Oil on Panel
T.	15 1/2 x 24 1/2 in.	Doherty.20.tiff	2013	Oil on Panel
U.	35 7/8 x 22 3/8 in.	Doherty.21.tiff	2013	Oil on Panel
V.	14 3/4 x 24 in.	Doherty.22.tiff	2013	Oil on Panel
W.	14 3/4 x 24 in.	Doherty.23.tiff	2013	Oil on Panel
X.	14 3/4 x 24 in.	Doherty.24.tiff	2013	Oil on Panel
Y.	14 3/4 x 24 in.	Doherty.25.tiff	2013	Oil on Panel





